The *PraiseCharts Worship Band Series* is a unique and growing series of arrangements by some of today's top new arrangers. These arrangements are geared towards a contemporary “R&B horns” praise band sound, but at the same time are scalable up to a medium-sized orchestra. The core parts (rhythm, vocals, and brass) may be enhanced with the other parts in any combination.

**Rhythm section:** The *Rhythm* part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The *Lead Sheet* is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The *Piano, Vocal* part includes a full piano part in “songbook format” for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to "stay out of the way".

**Vocals:** We include both an *SAT Lead Sheet* and a *SATB Vocal/Piano* score. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing the melody (soprano) down an octave – any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn fashion.

**Alternate keys:** There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

**Other notes:** Rehearsal numbers are given in the form of “1”, “2”, and “3”, providing the easy use of finger signals by the worship leader who may want to make impromptu changes during worship. Normally, “1” is the verse of the song, “2” is the chorus, and “3” is a bridge or other section, but there are exceptions. When a section is repeated in its entirety later in the arrangement, it is labeled “1a” or “2a”, etc. All endings and repeats are clearly notated to facilitate these impromptu changes. Finally, each instrumental part includes *Lyric Cues* to aid the player in keeping their place.

**Parts included in the PraiseCharts Worship Band Series**

- **Lead Sheet (SAT)** – for worship leader and vocal team
- **Rhythm** – a more detailed chart for keyboard, guitars, and drums.
- **Core Worship Band instrumental parts (written as a section):**
  - *Trumpet 1-2*
  - *Alto Sax*
  - *Trombone 1-2*
  - *Trumpet 3* (doubles Alto Sax)
  - *Tenor Sax 1-2* (doubles Trombone)

**Additional Orchestral parts (these enhance the arrangement, but the Worship Band parts may also stand alone):**

- **Bass Trombone/Tuba**
- **Bari Sax** (doubles Bass Trombone)
- **Horn 1-2** (French Horn)
- **Flute/Oboe 1-3**
- **Clarinet** (doubles 3rd Flute)
- **Individual string parts - Violin, Viola, Cello-Bass** (note, all multi-note parts are divisi)
- **String Reduction** – string parts condensed for keyboard synth

**Piano/Vocal (SATB)** – includes written-out piano part and SATB vocals

**Ac. Guitar** – modified Rhythm part in appropriate capo keys

A note on brass stylings: For most titles, the brass parts should be interpreted with jazz articulations and inflections in mind. They have been notated very carefully to aid the player in this interpretation.
Winter Snow

1. You could have come like a mighty storm,
    with all the strength of a hurricane.

2. You could have come like a forest fire,
    with the power of heaven in Your flame.

But You came
    like a winter snow
    quiet, and soft, and slow;
    falling from the sky in the night to the earth below.

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21. You could have swept in like a tidal wave, or in an ocean to ravish our hearts. You could have come through like a roaring flood to wipe away the things we've scarred. Oh, oh, but You came like a winter snow. You were quiet, You were soft and slow, falling from the sky in the night to the earth below.

34. Your voice wasn't in a bush burning;
Your voice wasn't in a rushing wind.

It was still, it was small, it was hidden.

Oh you came like a winter snow falling from the sky in the night to the earth below.

falling from the sky in the night to the earth below.
Freely, swing 16ths  \( \text{dotted quarter} = 72 \)

\[
\begin{align*}
&\text{Em}^9 \quad D^2 \quad G^2 \quad \text{Em}^9 \quad D^2 \\
&\text{(Piano only)}
\end{align*}
\]

1. You could have come like a mighty storm,

\[
\begin{align*}
&\text{G}^2 \quad \text{Em}^7 \quad \text{A}^7\text{sus} \quad \text{Dma}^7 \\
&4
\end{align*}
\]

with all the strength of a hurricane.

\[
\begin{align*}
&\text{Em}^7 \quad \text{A}^7\text{sus} \quad \text{Dma}^7 \\
&7
\end{align*}
\]
You could have come like a forest fire, with the power of heaven in Your flame. But You came like a winter snow quiet, and soft, and...
slow; falling from the sky in the night to the earth below.

You could have swept in like a tidal wave, or in an o-

2. You could have swept in like a tidal wave, or in an o-

(band in)
cean to ravish our hearts. You could have come through like a roaring flood to wipe away the things we’ve scarred. Oh, oh, but You came
like a winter snow.

You were quiet.

et, You were soft and slow,

falling from the sky in the night to the earth below.
Your voice wasn’t in

Ooh, no, Your voice wasn’t in

a bush burning; Your voice wasn’t in

It was still, it was small, it was hidden.

Band OUT Pno. only
Oh You came like a winter snow

quiet, and soft, and slow;

falling from the sky in the night to the earth below.
Oh, yeah. You came falling to the earth below.

falling from the sky in the night to the earth below.
Freely, swing 16ths  \( \frac{1}{4} \) = 72

1. You could have come like a mighty storm,
   with all the strength of a hurricane.

You could have come like a forest fire,
   with the power of heaven in Your flame.

But You came like a winter snow
   quiet, and soft, and slow;
           falling from the sky in the night
   to the earth below.
2. You could have swept in like a tidal wave, or in an ocean to ravish our hearts. You could have come through like a roaring flood to wipe away the things we've scarred. Oh, oh, but You came like a winter snow. You were quiet, You were soft and slow, falling from the sky in the night to the earth below. Ooh, no, Your voice wasn't in a bush burning;
Your voice wasn't in a rushing wind.

It was still, it was small, it was hidden.

Oh, You came like a winter snow quiet, and soft, and slow; falling from the sky in the night to the earth below.

Fall - ing to the earth below.

falling from the sky in the night to the earth below.
Freely, swing 16ths \( \frac{\text{music notation}}{\text{Piano only}} \)

1. You could have come like a mighty storm,

with all the strength of a hurricane.
You could have come like a forest fire, with the power of heaven in Your flame. But You came like a winter snow quiet, and soft, and
slow; falling from the sky in the night to the earth below.

1a Verse

2. You could have swept in like a tidal wave, or in an o-

Opt. ALL
cean to ravish our hearts. You could have come

through like a roaring flood to wipe

away the things we've scarred. Oh, oh, but You came

a - way the things we've scarred.
like a winter snow.

You were quiet,

et, You were soft and slow,

falling from the sky in the night
to the earth below.
Ooh, no, Your voice was-n't in

a bush burn-ing; Your voice was-n't in

a rush-ing wind. W.L. It was still, it was small, it was hid-den.
Oh You came like a winter snow

Opt. ALL unis.

quiet, and soft, and slow;

falling from the sky in the night to the earth below.
Oh, yeah.

W.L. only

You came falling to the earth below.

falling from the sky in the night to the earth below.